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2004-2005 SEASON

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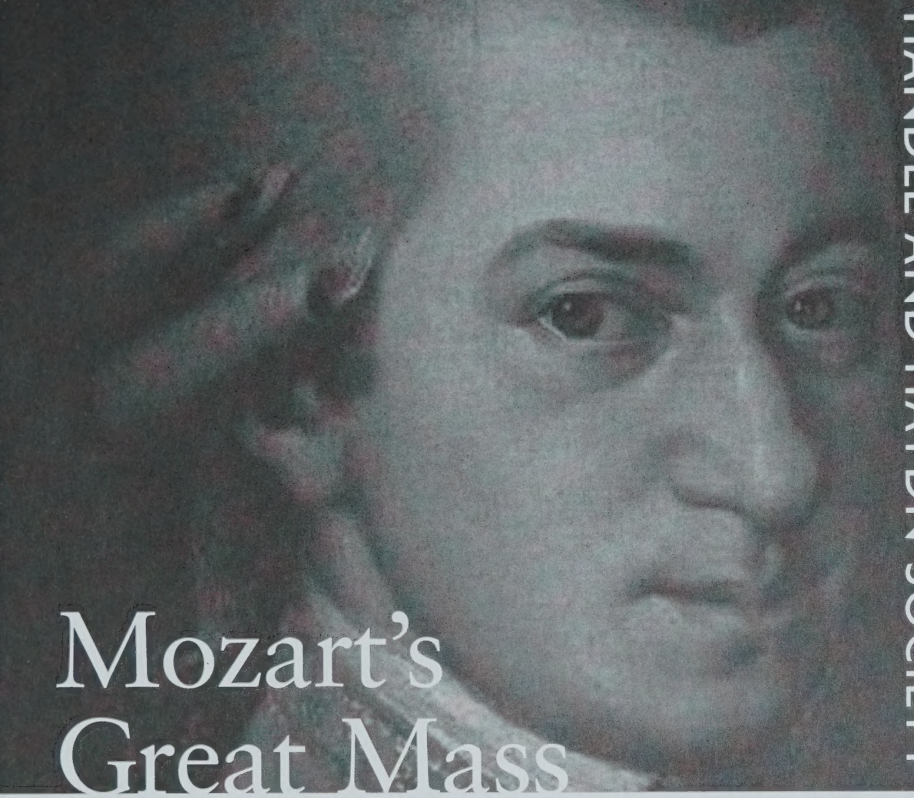

HANDEL AND HAYDN SOCIETY

Mozart's Great Mass

Cover Photo: Stephanie Berger
Inset Photo: Michael Lutch

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Program

2004-2005 Season

Friday, October 15, 8.00pm
Sunday, October 17, 3.00pm

Grant Llewellyn, conductor

Adagio and Fugue in C Minor, K. 546 — Wolfgang Amadè Mozart (1756-1791)

Ave Regina cœlorum — Franz Joseph Haydn (1732-1809)

Sally Matthews, soprano

—INTERMISSION—

Mass in C Minor, K. 427 — Mozart

Sally Matthews, soprano
Amanda Forsythe, soprano
Richard Clement, tenor
David Kravitz, baritone

The program runs for approximately two hours.

The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.

The Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency.

Program Notes

About a Girl

You might not think that love and counterpoint had much to do with each other, but in the case of Mozart, these were the forces that combined to produce one of the masterworks of his career: the unfinished Mass in C Minor.

NOTES IN BRIEF

Mozart's first years in Vienna were some of the busiest and most productive in his career. He had declared his musical independence from his old employer, the Prince-Archbishop of Salzburg, and he was meeting legendary figures like Franz Joseph Haydn. He was also discovering some of the sophisticated and knowledgeable Viennese patrons of music, including the great diplomat Baron Gottfried van Swieten. Through van Swieten's collection of Bach and Handel, Mozart came to know a new musical language of fugue and counterpoint, one which he was quick to incorporate into compositions like his Adagio and Fugue. Lastly, he fell in love, and married Constanze Weber.

Mozart's great Mass in C minor reflects all that happening in his life just then. It was written as a vehicle for Constanze to sing back in Salzburg, with his old colleagues from the Cathedral playing in the orchestra. With its mix of operatic arias and dramatic Handelian choruses, it is a very personal work, written not out of a commission but out of a private vow. Alas, Mozart never completed this epic setting of the Mass: he never set large sections of the Credo, and other movements remain only sketched out. But even in this fragmentary form it remains one of his most beautiful, and most personal, works.

Mozart: Adagio and Fugue in C Minor, K. 546
When Wolfgang Amadè Mozart moved to Vienna in 1781, one of the first important figures he met was the powerful and influential Baron Gottfried van Swieten, a diplomat who held a regular Sunday music salon. From his time as ambassador in Berlin, van Swieten had amassed an impressive collection of scores by Handel and Bach; this was the first time Mozart had ever come across such music, and the encounter proved to be deeply transformative.

Around the same time, Mozart began to fall in love with his landlady's daughter, Constanze Weber. As unlikely as it seems, the music of van Swieten's salons and his new love-affair had something in common, as Mozart explained to his father in April 1782: "When Constanze heard the fugues [from van Swieten's library], she absolutely fell in love with them. Now she will listen to nothing but fugues, particularly the works of Handel and Bach."

Among the fugues Mozart himself composed in this period, one especially grand one was scored for two pianos, K. 426. Mozart returned to this work in 1788, when he re-scored it for string orchestra and added an opening *Adagio*. This introduction finds Mozart at his most mysterious, while the following fugue is an impressive example of how comfortable he had become writing strict counterpoint.

Haydn: *Ave Regina cœlorum*
The *Ave Regina* (or *Salve Regina*, as many copies have it) is an early work of Haydn's, one probably

Wolfgang Amadè Mozart

composed in the mid-1750's. Haydn later wrote about this period in his autobiography: "I wrote diligently, but not quite correctly, until at last I had the good fortune to learn the true fundamentals of composition from the celebrated Herr Porpora."

These lessons paid off here in the form of a beautifully-shaped Italianate motet. The work falls into three movements. The opening *Andante* is a florid showpiece for the soprano, with *galant* passagework, extended trills, and even two cadenzas. The second movement, in sturdy 4/4, is for the chorus alone, while the soprano recovers from her exertions. All the forces come together for the final *Adagio,* where soloist and chorus answer each other.

Mozart: Mass in C Minor, K. 427

Mozart's great Mass in C Minor owes its existence not to any patron or sponsor, but to a personal vow of the composer himself. Like his *Requiem,* this masterpiece remained half-finished; if Mozart had completed it, the work would have been far too long for any contemporary church service. Moreover, it is composed in a magnificent style, with operatic arias and grand choruses, at a time when (as Mozart wrote his father) "the paintings in the churches, the votive tablets, and the instrumental music... are to be done away with" in the name of simplicity and directness.

This Mass is really a testament of his love for his new wife Constanze, and it was designed to show off her talents to his family and friends in Salzburg. Mozart's letters to his father make it clear that, although he wanted to be a dutiful son and introduce his new wife at the earliest opportunity, he also wanted to put off this potentially uncomfortable encounter as long as possible. Leopold, after all, had made no secret he thought his son had made an unsuitable marriage. The Mozarts finally made the journey to Salzburg in July of 1783. Their lengthy visit was crowned by the premiere of Mozart's new mass on October 26. The Prince-Archbishop of Salzburg was probably not terribly happy to see Wolfgang again, having only recently had his chamberlain kick him downstairs. Moreover, his taste (like that of the Emperor) was for his church music to be brief, and not all that ornate. A lavishly operatic monument like this mass would hardly have been tolerated in his cathedral. Mozart prudently arranged for his new Mass to be performed in a monastery church that was conveniently outside the Archbishop's jurisdiction.

The Mass is really a testament of his love for his new wife...

The connections with Constanze are closely written into the music itself. The great aria "Laudamus te" first turns up as a wordless vocalization exercise he had written for her late in 1782; that version gives us some clues for the aria's unornamented cadences.

The other grand moment for soprano, the setting of "Et incarnatus est" where the singer is accompanied by obbligato winds, is closely modeled after "Se il padre perdei," from Mozart's recent hit *Idomeneo,* which Wolfgang and Constanze liked to perform together at home.

Grand, exuberant arias are one element of Mozart's musical architecture in this great work. Another, highly contrasting, element is the impressively weighty fugal movements, full of Baroque counterpoint. Mozart's encounter with the hitherto unknown works of Bach and Handel was a transformative moment in his career, and this work shows how much he learned from both masters. But here again Constanze's hand can be seen; if we are to believe Mozart, he was particularly drawn to fugal writing because Constanze liked it so much.

So here was a new work to show his old colleagues in Salzburg how far he had already come, and to introduce to them his new companion, a lovely young soprano. The only drawback to this heartwarming picture is that, in fact, Mozart never finished his Mass. We have the *Kyrie* and *Gloria* and part of the *Credo,* but much of the details are left unfinished. After the great "Et incarnatus est" aria, there is nothing more of the *Credo.* The other movements survive in different states: the Sanctus, for example, has come down to us in a copy made rather later, in which a double-choir texture seems to be hurriedly copied onto only four choral staves.

In fact, the first performance in Salzburg only included the *Kyrie* and *Gloria;* Constanze never got to perform her showpiece, the "Et incarnatus est." Among various attempts to complete Mozart's work, tonight's version by Richard Maunder is a real piece of detective-work, untangling the eight voices of the *Sanctus* from a short score, and completing the instrumental parts from Mozart's fragmentary indications. Even in its incomplete state, this work remains one of Mozart's most personal, and most moving, achievements.

-Robert Mealy

Mr. Mealy is the Society's Christopher Hogwood Research Fellow for the 2004-2005 season. A scholar and performer, he has recorded and toured with many period instrument ensembles.. Mr. Mealy frequently writes on music, and teaches historical performance at Harvard and Yale.

A PROMISE MADE

In August 1782, Mozart married the daughter of his landlady, Constanze Weber, after much maneuvering by her mother. Although Mozart's father (who tended to think the worst anyway) was sure that he had been railroaded into this unsuitable marriage, Mozart seems to have been really devoted to Constanze, and his letters at the time speak of their enormous happiness together. After they were wed, Mozart wrote to his father about their impending trip to Salzburg, and makes his only known reference to the great Mass that he was writing at the time:

"I made a promise in my heart of hearts and hope to be able to keep it. When I made it, my wife was not yet married; yet, as I was absolutely determined to marry her after her recovery, it was easy for me to make it—but, as you yourself are aware, time and other circumstances made our journey impossible. The score of half a mass, which is still lying here waiting to be finished, is the best proof that I really made the promise..."

What exactly this promise was, and how this letter should be read, has been a longstanding puzzle to Mozart scholars. Did Mozart promise to write a mass if Constanze recovered from some kind of sickness? Was this just another attempt by Mozart to demonstrate his maturity to his father? In any case, it's clear that this great work was not written for any commission, but prompted by deeply personal motivations.

Artist Profiles

Grant Llewellyn, conductor

Grant Llewellyn, one of a new generation of exciting conductors, is renowned all over the world for his exceptional charisma, energy and easy authority in music of all styles and periods. Now in his fourth season as Handel and Haydn Society Music Director, Llewellyn also is Music Director of the North Carolina Symphony Orchestra (Raleigh) and Conductor-in-Residence at the BBC National Chorus and Orchestra of Wales, which he led last month to great acclaim at the Royal Albert Hall in London. Mr. Llewellyn has served as Assistant Conductor of the Boston Symphony Orchestra, Principal Guest Conductor of the Stavanger Symphony, and Principal Conductor of the Royal Flanders Philharmonic. In demand around the globe, recent guest appearances include Opera North in Leeds, the Utah Symphony Orchestra, the Southwest German Radio Orchestra (Stuttgart), the Kansas City Symphony, the Calgary Philharmonic, and subscription concerts with the Boston Symphony Orchestra. This season, Grant Llewellyn also conducts performances with the Helsinki and Turku (Finland) Philharmonics, the Orchestre de Picardie (France), and the Toledo Symphony Orchestra.

Handel and Haydn Society

Celebrating its 190th anniversary season, the Handel and Haydn Society is a leader in historically informed performance, offering programs of music for chorus and orchestra from the Baroque and Classical eras. Under the leadership of music director Grant Llewellyn and conductor laureate Christopher Hogwood, each Handel and Haydn concert is distinguished by the use of instruments, techniques, and performance styles typical of the period in which it was composed. Recent seasons have highlighted a series of semi-staged operas and programs with dance, including Monteverdi's *Vespers of 1610* and "Ballet Music from the French Court." The Society also has featured the Boston debut of many rising stars, such as tenor Placido Domingo and sopranos Dawn Upshaw and Sylvia McNair. Handel and Haydn may be heard nationally on NPR's prestigious *SymphonyCast* program and on numerous recordings, such as the Grammy Award-winning *Lamentations and Praises* and *PEACE,* which debuted last spring at number five on Billboard Magazine's Classical Chart. Now in its 20th year, the Educational Outreach Program gives over 10,000 public school students opportunities to hear and perform classical music and involves children in music-making in meaningful, enjoyable, and lasting ways.

Sally Matthews, soprano

British soprano Sally Matthews has enjoyed considerable acclaim in her still young career. In January 2001 she made her Royal Opera House debut as Nannetta Falstaff under Bernard Haitink. In concert she has performed with the four London orchestras and with the BBC Symphony, Hallé, Ulster and Royal Liverpool Philharmonic Orchestras. She has collaborated with such conductors as Pierre Boulez, Grant Llewellyn, Leonard Slatkin, Sir Colin Davis, Kurt Masur, Danielle Gatti, Mark Elder, and Franz Welser-Möst. Future appearances include Mahler's Symphony No 2 with BBC Philharmonic and Bournemouth Symphony Orchestra, Beethoven's Symphony No 9 with BBC National Orchestra of Wales and for the Philharmonia Orchestra, Dvorak's *Stabat Mater* under Hickox. This season she will make her debut with the Berlin Philharmonic under Rattle singing *Carmina Burana,* which will also be recorded for EMI. She has also been part of the BBC New Generation Artists initiative, which included lunchtime concerts at the Wigmore Hall, studio recordings, and appearances with the BBC Orchestras throughout the United Kingdom. Later this year she will appear at the Wigmore Hall with the Nash Ensemble singing a new piece written for her by Mark-Anthony Turnage. She has just completed a recital disc for the EMI debut series. These performances mark her debut with the Handel and Haydn Society as well as her Boston debut.

Amanda Forsythe, soprano

In 2003, soprano Amanda Forsythe was the winner of the George London Foundation Awards and the second place winner of the Liederkranz Foundation competition. With Boston Baroque, she has performed the roles of Bastienne, Serpina in *La Serve Padrona,* Amore in *Il Ritorno d'Ulisse,* Oberto in *Alcina,* and most recently Lieschen in Bach's *Coffee Cantata.* Ms. Forsythe has spent two summers as a vocal fellow at the Tanglewood Music Center; this year she sang the role of Young Margarita in the world premiere of Osvaldo Golijov's *Ainadamar,* and as Dawn Upshaw's cover, sang one performance as Old Magarita. In February, the opera was performed with the Los Angeles Philharmonic in Disney Hall. Also in 2004, Ms. Forsythe debuts at the Caramoor Festival as Cendrillon in Viardot's *Cendrillon,* and as Un Trojano in Gluck's *Paride ed Elena.* These performances mark her debut with the Handel and Haydn Society.

Richard Clement, tenor

Tenor Richard Clement has been acclaimed for his tonal beauty and superb musicality in repertoire from the Baroque to contemporary. Highlights from recent seasons include the Israel Philharmonic under the baton of Kurt Masur, the Mozart's Requiem with the Saint Louis Symphony, the Montreal Symphony with Charles Dutoit, Beethoven's Symphony No. 9 and Bach's Mass in B Minor with the Detroit Symphony, the Cleveland Orchestra, the San Francisco Symphony, the Atlanta Symphony, and the Philadelphia Orchestra. Mr. Clement has worked with such conductors as Christopher Hogwood, James Conlon, Grant Llewellyn, Bobby McFerrin, and Seiji Ozawa and made festival appearances at Tanglewood, the Hollywood Bowl, and Japan's Saito Kinen Festival. His considerable operatic credits include engagements with the New York Philharmonic, Colorado Symphony, Vancouver Opera, Glimmerglass Opera, the Opera Theater of Saint Louis, Atlanta Opera, and the Boston Lyric Opera. He has recorded extensively, including Grammy award-winning recordings with the Washington Choral Society and the Atlanta Symphony. Mr. Clement last appeared with the Handel and Haydn Society in Grant Llewellyn's debut concert as Music Director, Haydn's *The Creation,* in October of 2001.

David Kravitz, baritone

Baritone David Kravitz has received wide critical acclaim for his singing, his acting, and his careful attention to text, on both the operatic and the concert stages. Recent performances include Nick Shadow in *The Rake's Progress* with the Cantata Singers, Leporello in *Don Giovanni* with Opera Aperta, Figaro in *The Barber of Seville*, Captain Corcoran in *HMS Pinafore* with Lake George Opera Festival. Mr. Kravitz's recent concert appearances include his Carnegie Hall debut in Handel's *Messiah;* Beethoven's Symphony No. 9; Bach's *St. Matthew Passion,* the *Requiems* of Mozart, Brahms and Fauré; Orff's *Carmina burana;* Britten's *Cantata Misericordium*, and numerous performances in Emmanuel Music's Bach Cantata Series. Mr. Kravitz has appeared in concert with the Boston Symphony Orchestra under Seiji Ozawa, the Orchestra of St. Luke's under Roger Norrington, the Cantata singers and Collage New Music under David Hoose, and Emmanuel Music under Craig Smith, among others. He performed as soloist with Grant Llewellyn and the Handel and Haydn Society twice last season, in Monteverdi's *Vespers* and Handel's *Apollo e Daphne.*

Handel and Haydn Society Chorus

John Finney, Chorusmaster
The Cabot Family Chorusmaster Chair

SOPRANO
Gail Plummer Abbey
Roberta Anderson
Marilyn Bulli
Susan Consoli
Janice Giampa
Sharon Kelley
Shannon Larkin
Jill Malin
Carol Millard
Clara Sandler
Teresa Wakim
Kristen Watson

ALTO
Marylène Altieri
Katharine Emory
Paula Murrihy
Susan Byers Paxson
Deborah Rentz-Moore
Kamala Soparkar
Susan Trout

TENOR
James DeSelms
Stuart M. Grey
Murray Kidd
Kyle W. Masterson
Randy McGee
Jason S. McStoots
Arthur Rawding

BASS
Jonathan Barnhart
Peter Gibson
Herman Hildebrand
Kyle Hoepner
Brett Johnson
Matthew Murphy
Alexander Prokhorov
Clifford Rust

The Handel and Haydn Society Chorus is funded in part by a generous gift from the Wintersauce Foundation.

Handel and Haydn Society Orchestra

VIOLIN I
Daniel Stepner*
Joan & Remsen Kinne Chair
Danielle Maddon
Julie Leven
Guiomar Turgeon
Clayton Hoener
Jane Starkman
Dianne Pettipaw
Sue Rabut Cartwright
Julia McKenzie
Anne-Marie Chubet

VIOLIN II
Linda Quan
Dr. Lee Bradley III Chair
Lena Wong
Barbara Englesberg
Susanna Cortesio
Jennifer Schiller
Christina Day Martinson
Maria Benotti
Abigail Karr
Katherine Winterstein
Diana Lee-Planès

VIOLA
Laura Jeppesen
Chair funded in memory of Estah & Robert Yens
Anne Black
Scott Woolweaver
Susan Seeber
Joan Ellersick
Dorcas McCall
Elizabeth Rose
David Feltner

CELLO
Reinmar Seidler
Candace & William Achtmeyer Chair
Sarah Freiberg
Guy Fishman
Alice Robbins
Timothy Merton
Jan Pfeiffer

BASS
Robert Nairn
Amelia Peabody Chair
Deborah Dunham
Jerry Fuller
Jay Elfenbein

FLUTE
Christopher Krueger

OBOE
Stephen Hammer
Chair funded in part by Dr. Michael Fisher Sandler
Marc Schachman

BASSOON
Andrew Schwartz
Charles Kaufmann

HORN
Richard Menaul
Grace & John Neises Chair
Lowell Greer

TRUMPET
Bruce Hall
Jesse Levine

TROMBONE
Robert Couture
Philip Swanson
Mark Cantrell

TIMPANI
Barbara Lee Chair
John Grimes

ORGAN
Michael Beattie

*** Concertmaster**

Program Texts

Franz Joseph Haydn
Ave Regina cœlorum

Ave, Regina cœlorum,
Ave, Domina Angelorum:
Salve, radix, salve, porta,
Ex qua mundo lux est orta:

Hail, Queen of heaven
Hail, Mistress of the Angels
Hail, root of Jesus, Hail the gate
through which the light rose over the earth.

Gaude, Virgo gloriosa,
Super omnes speciosa,
Vale, o valde decora,
Et pro nobis Christum exora.

Rejoice, Virgin most renowned
and of unsurpassed beauty.
Farewell, most beautiful maiden,
And pray for us to Christ.

Wolfgang Amadè Mozart
Mass in C Minor, K.427

KYRIE

Kyrie eleison. Christe eleison.
Kyrie eleison.

Lord, have mercy upon us. Christ, have mercy upon us. Lord, have mercy upon us.

GLORIA

Gloria in excelsis Deo. Et in terra pax hominibus bonæ voluntatis.

Glory be to God on high. And on earth peace to men of good will.

Laudamus te. Benedicimus te. Adoramus te. Glorificamus te.

We praise Thee. We bless Thee. We worship Thee. We glorify Thee.

Gratias agimus tibi propter magnam gloriam tuam.

We give thanks to Thee for Thy great glory.

Domine Deus, Rex cœlestis, Deus Pater omnipotens. Domine Fili unigenite Jesu Christe. Domine Deus, Agnus Dei, Filius Patris.

O Lord God, heavenly King, God the Father almighty. O Lord, the only begotten Son, Jesus Christ. Lord God, Lamb of God, Son of the Father.

Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis.

Thou that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of the Father, have mercy upon us.

Quoniam tu solus sanctus, tu solus Dominus, tu solus Altissimus,

For Thou alone art holy, Thou alone art the Lord, Thou alone art most high.

Jesu Christe. Cum Sancto Spiritu in gloria Dei Patris. Amen.

Jesus Christ. With the Holy Ghost in the glory of God the Father. Amen.

(Please, turn page quietly)

CREDO

Credo in unum Deum. Patrem omnipotentem, factorem cœli et terræ, visibilium omnium et invisibilium. Et in unum Dominum Jesum Christum, Filium Dei unigenitum. Et ex Patre natum ante omnia sæcula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum, non factum consubstantialem Patri: per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem descendit de cœlis.

I believe in one God. The Father Almighty, maker of heaven and earth and of all things visible and invisible. And in one Lord, Jesus Christ, the only begotten Son of God, begotten of his Father before all worlds. God of God, light of light, very God of very God, begotten, not made, being of one substance with the Father: by whom all things were made. Who for us men and for our salvation came down from heaven.

Et incarnatus est de Spiritu Sancto ex Maria Virgine: Et homo factus est.

And was incarnate by the Holy Ghost of the Virgin Mary: and was made man.

SANCTUS

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt cæli et terra gloria tua. Osanna in excelsis.

Holy, holy, holy, Lord God of hosts. Heaven and earth are full of Thy glory. Hosanna in the highest.

BENEDICTUS

Benedictus qui venit in nomine Domini. Osanna in excelsis.

Blessed is he who cometh in the name of the Lord. Hosanna in the highest.

2004-2005 Season

UPCOMING CONCERTS

MUSIC FOR A ROYAL OCCASION

FRIDAY, NOVEMBER 19 8.00PM *Symphony Hall*
SUNDAY, NOVEMBER 21 3.00PM

HANDEL *WATER MUSIC*
ROMAN *DROTTNINGHOLMSMUSIQUEN*

Grant Llewellyn, conductor

HANDEL MESSIAH

SATURDAY, DECEMBER 4 3.00PM *Symphony Hall*
SUNDAY, DECEMBER 5 3.00PM
FRIDAY, DECEMBER 10 7.30PM
SATURDAY, DECEMBER 11 3.00PM

A holiday tradition not to be missed including the rousing **HALLELUJAH CHORUS.**

John Finney, conductor

SILENT NIGHT: A GERMAN CHRISTMAS

THURSDAY, DECEMBER 16 8.00PM *NEC's Jordan Hall*
SUNDAY, DECEMBER 19 3.00PM

Ring in the holidays with festive works from the German Baroque as well as **SILENT NIGHT (STILLE NACHT)** and other traditional German carols.

Grant Llewellyn, conductor

VIRTUOSI JAZZ: BURTON AND OZONE

FRIDAY, JANUARY 21 8.00PM *Symphony Hall*
SUNDAY, JANUARY 23 3.00PM

The Handel and Haydn Orchestra performs alongside **GARY BURTON** and **MAKOTO OZONE** in music inspired by their Grammy-nominated CD, *Virtuosi.*

Grant Llewellyn, conductor

CLASSICAL VALENTINE

FRIDAY, FEBRUARY 11 8.00PM *Symphony Hall*
SUNDAY, FEBRUARY 13 3.00PM

Do something special with someone special.

HAYDN Symphony No. 104, "London"
MOZART Symphony No. 31, "Paris"
HAYDN Cello Concerto in C Major

Grant Llewellyn, conductor
Pieter Wispelwey, cello

HOGWOOD AND HAYDN

SATURDAY, MARCH 12 8.00PM *Sanders Theatre*
SUNDAY, MARCH 13 8.00PM

Christopher Hogwood returns to conduct his new arrangement of Haydn's moving **SEVEN LAST WORDS** for String Orchestra with selected readings.

Christopher Hogwood, conductor
Rev. Peter J. Gomes, narrator

HANDEL'S FAVORITE SOPRANOS

FRIDAY, MARCH 25 8.00PM *NEC's Jordan Hall*
SUNDAY, MARCH 27 8.00PM

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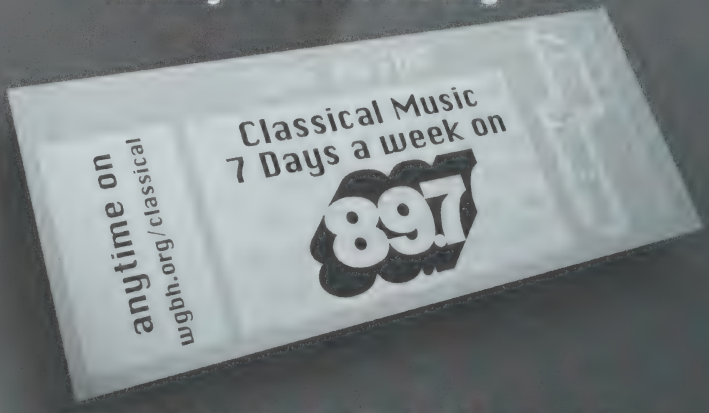

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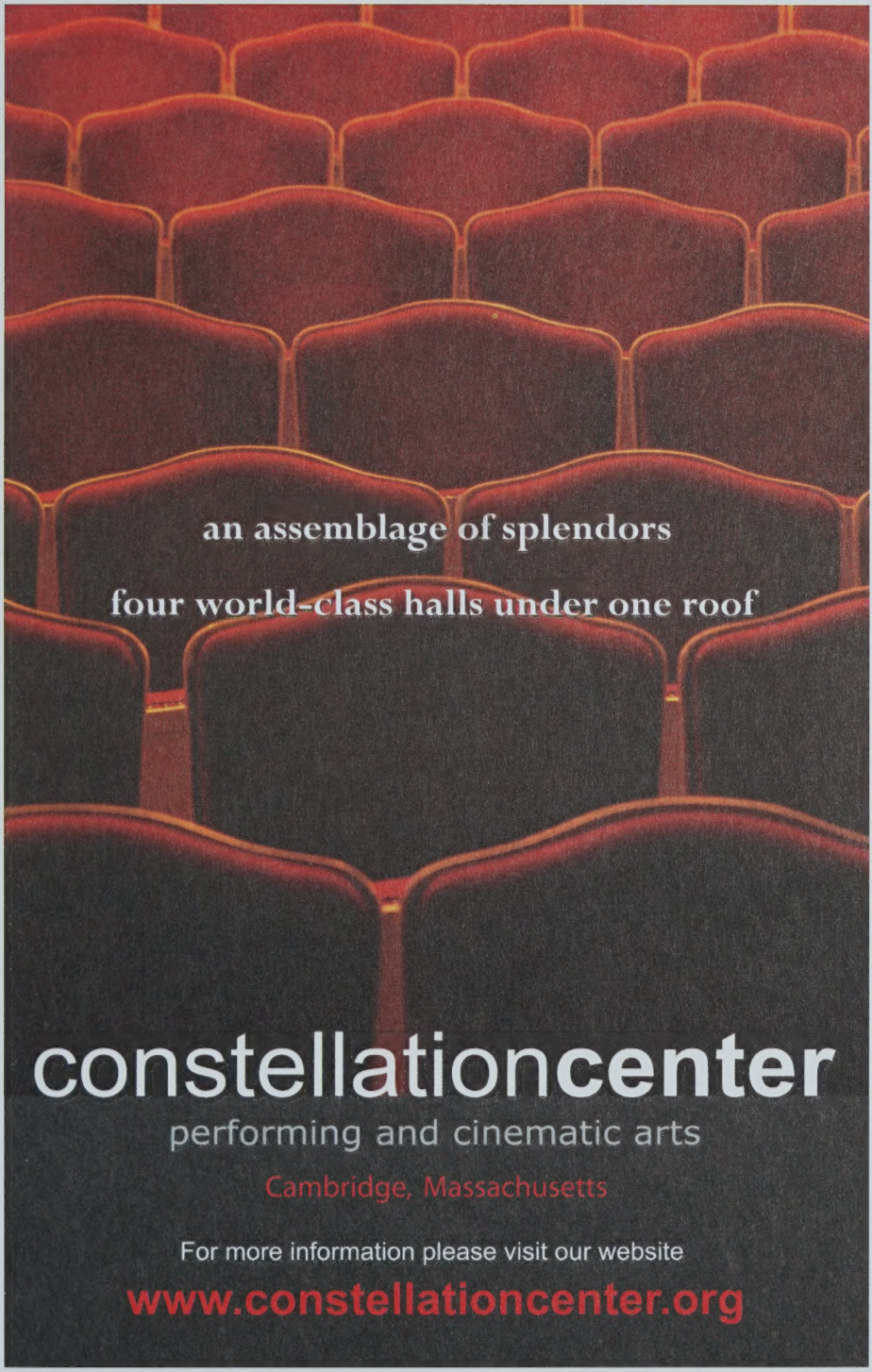
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